DOCUMENT RESUME

ED 249 519 CS 208 612

AUTHOR	Christensen, Linda, Ed.; And Others
TITLE	A Guide to Journal Writing.
INSTITUTION	Wisconsin Univ., Madison. School of Education.
SPONS AGENCY	Wisconsin Univ., Madison, Univ. Extension.
PUB DATE	83
NOTE	59p.; For other guides in this series, see CS 208 605.
AVAILABLE FROM	Wisconsin Writing Project, 556c Teacher Education Building, University of Wisconsin, 225 North Mills St., Madison, WI 53706 ($2.50).
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC03 Plus Postage.
DESCRIPTORS	Elementary Secondary Education; Language Usage; Models; *Teacher Role; *Teaching Methods; *Writing Exercises; *Writing Instruction; Writing Skills
IDENTIFIERS	*Journal Writing; National Writing Project; Wisconsin Writing Project

ABSTRACT

Noting that the writer's journal is both a memory bank for observations and a nonthreatening means of exploring language, this guide offers individual classroom strategies for making the journal a valuable writing instruction tool. Following an introduction, the guide is divided into sections as follows: (1) philosophy of journals in the classroom; (2) the value of journals for writers; (3) some questions teachers ask about using journals; (4) journal writing activities for the elementary, junior high, and high school levels; and (5) fictional and nonfictional journal writers for use as models at the elementary and secondary levels. The guide concludes with a bibliography. (HTH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED249519

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.
Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

A GUIDE TO JOURNAL WRITING

Barb Arntz
Tom Clarihue
Joan Hue
Sharon Oelstrom
Marion Onesti
Bill Rodriguez

Edited by

Linda Christensen
Lori Hamann
John M. Kean

WISCONSIN WRITING PROJECT 1983

University of Wisconsin-Madison
School of Education

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

John M. Kean

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS208 912

WISCONSIN WRITING PROJECT 1983

PROJECT DIRECTOR: John M. Kean, Professor
Department of Curriculum and Instruction
University of Wisconsin-Madison

PROJECT COORDINATORS: Linda Christensen, Lori Hamann
Department of Curriculum and Instruction
University of Wisconsin-Madison

PROJECT SUPPORT STAFF: Susan J. Graves

ADVISORY COMMITTEE

Nathan S. Blount, Professor
Chairperson, W.W.P.
UW-Madison

Bonnie Faust
Oregon School Dist.

Steven Fortney
Stoughton Public Schools

Phillip Helgesen, Dist. Adm.
Oregon Public Schools

Margaret Jensen
Madison Metro. School Dist.

Robert Kellner
Wisconsin Dept. Public Instr.

William T. Lenehan, Professor
UW-Madison

D. D. Mortimer, Dist. Adm.
Columbus Public Schools

Martin Nystrand, Professor,
UW-Madison

Walter S. Plaut, Professor
UW-Madison

Mary Lou Sharpee
Columbus Public Schools

Carol Theobald
James Madison Memorial H.S.

EX OFFICIO

Lewis Bosworth, Assoc. Dir.
Undergraduate Orientation
UW-Madison

Peter J. Burke, Exec. Sec.
Wisconsin Improvement Program
UW-Madison

Blair Matthews, Asst. to
Vice Chancellor
UW-Madison

The 1983 Wisconsin Writing Project guidebooks are dedicated in the memory of Bob Kellner whose ardent interest in writing served as a motivating force to all people with whom he shared his ideas--both teachers and students alike. He will be remembered, not only for his contributions in the area of language arts, but also for the warm regard he showed to so many people.

Bob Kellner

DPI Language Arts Consultant

1940 - 1983

Table of Contents

I. Introduction....2

II. Philosophy....3

III. The Value of the Journal....5

IV. Some Questions Teachers Ask....9

V. Journal Writing Strategies....22

A. Activities for Grades K-5....22

B. Activities for Grades 6-8....31

C. Activities for Grades 9-12....38

VI. Fictional and Non-fictional Journal Writers....48

A. Elementary (1-8)....48

B. Secondary (9-12)....48

VII. Bibliography....50

I am the best and sharpest critic of my own work. I know myself what is and what is not well written. Anyone who doesn't write doesn't know how wonderful it is; I used to bemoan the fact that I couldn't draw at all, but now I am more than happy that I can at least write. And if I haven't any talent for writing books or newspaper articles, well, then I can always write for myself.....

I want to go on living even after my death! And therefore I am grateful to God for giving me this gift, this possibility of developing myself and of writing, of expressing all that is in me.

I can shake off everything if I write; my sorrows disappear, my courage is reborn. But, and that is the great question, will I ever be able to write anything great, will I ever become a journalist or a writer? I hope so, oh, I hope so very much, for I can recapture everything when I write, my thoughts, my ideals and my fantasies.

Anne Frank

I. Introduction

Since the journal is a valuable tool for teaching writing, we will describe techniques for its use in the classroom. However, because journals can be defined and used in a variety of ways, we will not prescribe a self-contained, complete writing program. Rather, we invite you to select those strategies that will be most helpful to you and your students.

II. Philosophy

The foundation for good writing is keen observation. Each person observes, or responds to, the world according to his own unique combination of sensory input, emotional sensibility, logical ability, imaginative daring, and spiritual or philosophical awareness. In turn, whether he is attempting to communicate ideas through exposition, or to recreate or to reveal experience through poetry, fiction, or drama, the writer must appeal to some combination of the five human response modes.

The best writing, the most stimulating writing, derives from writers who are keen observers and who acquire the craft to efficiently communicate in words. The journal, the writer's notebook, is both a memory bank for observations and a non-threatening area for exploring language.

Would any study skills teacher deny that periodic review is necessary for refining long-term memory? As a memory bank the journal offers writers the opportunity to review the specific details and insights which formulated their long-term beliefs and impressions. Would any drama teacher want a full house at every rehearsal? As an arena for craft experiments, the journal offers writers freedom to explore language without the anxiety of qualitative grading and without the dishonesty of teacher-pleasing.

As a resource for observation and as a free space for exploration, journal writing is a versatile activity which has varied classroom uses, ranging from merely giving students writing practice, to supporting

writing, reading, or speaking units, to forming the content of entire courses. Furthermore, given proper teacher sensibility, journal assignments may be individualized to appeal to any group of students at any age, developmental, or taxonomic level.

III. The Value of the Journal

> Usually, when a man quits writing in his journal...he has lost interest in life.
>
> E.B. White

While a professional writer would never be without her notebook, students and teachers may need to be convinced of the value of keeping a journal.

> Keep a journal. Pay so much honor to the visits of truth to your mind as to record them.
>
> Ralph Waldo Emerson

A man said the other day that he wished his father had kept a journal so he could have gotten to know him better. He also mentioned a poem written by his great grandmother on her 65th wedding anniversary, and a Civil War diary kept by her husband, that enabled him to get a better understanding not only of them as ancestors, but also of the times in which they lived. How rewarding it would be if we were all required to keep a journal, so that those who followed us could share our lives.

The value of a journal is just that. It can provide a written record of another's life. Biographers and historians make use of primary sources such as diaries, letters, journals, and writer's notebooks to aid them in their researching and writing.

> Whether written inside or outside of class, whether legible or barely intelligible, whether a sentence, a paragraph or a page—each entry is another building block in the structure of the student's literacy.
>
> (McNeil and Fader, 1967, p. 10)

If students are to become habitual writers, then having them keep a journal can help to instill writing as a habit, as a "positive addiction." Keeping a journal as a regular routine promotes writing.

Because of its nonthreatening nature, journal writing offers encouragement to reluctant writers. They discover that writing regularly can be painless. It can become a hobby rather than a task. How many of you in college or high school avoided classes where a lot of writing was required? Did you also dread the essay exam? A non-graded journal can help students allay their fears about writing and remove their inhibitions. It can also convince students that they can write, since the pages are gradually filling up. A sense of accomplishment is evident, which enhances the student's self-esteem.

In addition, because it is an individualized approach to writing, the good writers, too, can "grab onto the journal and run with it." It affords them the kind of practice they need to become better writers.

Writing in a journal regularly offers the writer the opportunity to stretch the imagination, to be creative, to view something differently at any time, not just when a formal composition is assigned.

> One writes out of one thing only—one's own experience. Everything depends on how relentlessly one forces from this experience the last drop, sweet or bitter, it can possibly give.
>
> James Baldwin

The very fact that a journal is a collection of writing is important. Because a journal is a collection of observations and feelings, comparing, analyzing, questioning, and understanding what has been written becomes an easier task for the writer. The written material is at hand, easy to refer to, and most important, unforgotten.

A collection also enables one to see writing progress and to gain a new perspective on his own powers of communication. The writer has an opportunity to get to know his writing better.

Beyond this, the collection can serve as a seed or as raw material for other writing assignments. This provides an opportunity for the writer to learn "how to abstract a composition from an abundance of fairly miscellaneous but personal material that is already written down." (Moffett, 1973, p. 372)

> The journal is a record of experience and growth, not a preserve of things well done or said.
>
> Henry David Thoreau

The journal is a place where the students can get to know themselves; both strengths and infirmities can be clarified. It also enables students

to learn about others and the interrelationships between themselves and the world about them. As students become keener observers, formerly unnoticed things and events take on new meaning when recorded in their journals.

The journal is also a place to get in touch with feelings. It is often difficult to share feelings with others because of a fear of rejection. The journal is a nonthreatening place to "practice" sharing feelings.

IV. Some Questions Teachers Ask

Exactly what is a journal?

A journal is simply a notebook in which one writes regularly though not necessarily daily.

What goes into it?

In it you include whatever interests you:

questions	observations
imaginings	quotations
newspaper clippings	new words
anecdotes	poems
doodles	snatches of conversations

and much, much more.

What you write in your journal ought to be "what attracts your attention during the day and what it means to you."

. . . . .

"...professional writers also use the journal as a place to observe, record, and comment upon the events of their lives...The good journal entry goes beyond the event and uses it as a stimulus toward some more significant truty, some fresh insight, or some critical judgment."

. . . . .

"Sometimes you may want to record your impression of one of your friends."

. . . . .

"Something may be worth recording in your journal if it goes against

a popular belief."

. . . . .

"Not all your journal entries will be profound and serious. Sometimes you may want to write down an event that seemed trivial and silly, but that nevertheless engrossed all your attention."

. . . . .

"Another kind of journal entry might be something that reminded you, point by point, of something else."

. . . . .

"One of the most helpful uses for the journal is as a storehouse for ideas that you jot down briefly, but that you want to think over and develop at some later time." (Kitzhaber, 1974, pp.33-37)

As the above comments imply, the journal can be just about whatever the writer wants it to be. But most of all, it is a place to try, practice, experiment--a place to get ready for that public communication of ideas, feelings, and observations in written form.

Who could benefit from keeping a journal?

Students at all grade level...parents keeping records of their child's growth and experiences...firefighters recording unforgettable moments in their day...families keeping logs of vacations and other special occasions--all can profit from the observation and writing practice that journal keeping provides.

The nature of the entries will vary, of course, depending upon the

age/experience level of the writers. Journal of immature writers will deal more with the exterior world of events, while that of mature writers will increasingly involve the interrelationship of events, ideas, and feelings.

What should one write in and with?

The journal need not be an expensive, elaborate item. It can be simply a steno pad, a spiral binder, or a looseleaf notebook. It may also be a pack of papers stapled together with a cover made out of construction paper which the student has decorated. Whether the paper is lined or blank depends on the writer's taste--and perhaps age level. The writer should feel free to tape or paste into his journal any writing that he has scrawled onto whatever writing surface was available at the time.

Writing tools may vary, but they should include the tools with which the writer feels most comfortable. Elementary level students might prefer a crayon or magic marker. Older students might prefer just an ordinary pencil or ballpoint pen, or they might like using a fine fountain pen or even a typewriter.

When should one write?

Ideally, students would carry the journal with them and set down their thoughts whenever they occur to them. Realistically, their age levels and/or their busy lives do not always lend themselves to that, so some specific time should be set aside. Each writer should find the time that is best for him. Some writers prefer to write early in the morning; others prefer late at night. (Kraft and Neuschafer, 1977, p.3)

If classroom time is set aside, some teachers will prefer to have students write for a few minutes at the beginning of the hour. Others might prefer that they write in the last minutes, thus having the activities of the class as possible sources of ideas.

Where should one write?

In the most comfortable spot possible.

In the classroom, students may want to sit in a bean-bag chair or lie on the floor in a corner of the room.

In their own homes, they may want to curl up in their favorite chairs or lie on their beds with the stereo on or sit under a tree in the backyard.

Whatever place that is conducive to thought is best.

How often should one write?

Regularly!

For some, this may mean every day. Or it may mean only five days of the week. Or every other day. Whatever the arrangement, it should be one that becomes a habit.

Don't forget to have the students date their entries. That way they know when they wrote a particular piece and the teacher has a quick way to check that all entries are completed if a certain number are required.

How long should one write?

About ten minutes at a time.

A short time as this is adequate for getting ideas down. More motivated writers will often write more, but it's important that journal writing not

become so demanding on one's time that she gets fed up and quits. (Rosen, 1982, p.16)

Should I read my students' journals?

Opinions on this vary.

Some feel that the journal must be kept private; otherwise a student might not write honestly and express sensitive thoughts. Thus, a teacher wishing to determine whether the student is actually doing the journal assignment may want to spot check to see that each assigned entry has been completed.

Others feel that it is essential for the teacher to read them, "... not just to check up on students but to motivate them as well, for students want to feel that somebody will be looking at what they wrote." (Rosen, 1982, p.17) Of course, in this latter case, students still should have the option of removing an entry or marking it "do not read" if they feel it is particularly personal.

Should I grade the journals?

Overwhelmingly the response is "no" to qualitative grading.

However, a teacher may want to comment on the students' entries and point out ideas for further development. Some teachers comment in the margins; others attach notes; still others respond verbally. Red-marking of errors, though, should be avoided, for in journals, the thought is important. The journal is a place to make mistakes, to experiment, to work on an ideas one would like to develop or try a technique he had not

attempted before. What is worthwhile in journal writing is practice. "The time for perfect execution and crisp appearance is in the public performance itself, before the wider audience--whether they be a stadium full of football fans or a roomful of readers or listeners." (Kitzhaber, Teachers' Manual for the Public Eye, 1974, p.28)

Teachers who feel it necessary--probably in the upper grades--to make some evaluation of the journal keeping activity could use a variety of techniques. Some for instance, might simply count the number of pages written. Others might give points if the required number of entries is completed. Still others might look for the completion of specific assigned subjects or practice of a particular technique. Teachers should feel free to devise whatever system works best for them and their students.

Should the students be required to read aloud/share their entries?

Again, this is optional.

Some students may feel uncomfortable sharing and may want to wait until a final polished product has been developed from a given entry.

Others believe that the sharing is extremely valuable. Students in high school, for example, who have been asked to respond in their journals to a piece of literature they have read enrich the class discussion of that literature. (Self, 1982, p.85)

Furthermore, if an entry is read aloud, "this gives students a sense of an audience, and enables them to pick up ideas--concerning style, tone, organization, as well as content--from each other." (Rosen, 1982, p.17)

How can a teacher establish an environment conducive to writing and sharing of journals?

Encouraging students to share journals and other writings depends greatly on the teacher's sensitivity, personality, and awareness of the students' confidence and abilities. Not grading the journals for quality may ease some of the pressure. In his work with a sixth grade class, Walter C. Prentice established rules that the journal is one's personal property; other students must first get the writer's permission if they wish to read it; teachers may read the students' journals, and the students may read the teacher's journal, but nothing in the journal may be held against the writer. (Prentice, 1974, p.3)

A teacher can emphasize the difference between public and private writing and give students a clear sense of audience before any writing is assigned. Also, a teacher might share some aspects of his or her personal life, but also let students know that there are other aspects too personal to share. Eventually, a compromise between accountability and privacy might be reached; students can mark some entries "don't read," but may be expected to produce several others suitable for sharing.

The sharing of journals can stimulate writing, as students gain confidence in their observations and as they excite and respond to each other. But writing should first be stimulated through models and warm-up activities, some of which may be found in later sections of this booklet.

How can journals assist writing and learning?

Since the definition of the journal ranges from the scrapbook to the

space in which to freewrite, to the traditional diary, and since we are describing ideas rather than prescribing writing programs, it is up to the classroom teacher to decide how best to use the journal with his students. For some, the journal may be an end in itself. For others, the journal may support reading and speaking units. And for others, the journal may be a ladder students climb as they are challenged with increasingly complex writing assignments.

As an end in itself, the journal may be used even with children who have not yet learned to write. If a journal is a compilation of feelings and a record of events, then even pre-schoolers can make journal scrapbooks. Young children can paste in pictures of objects which impress them. They can draw or paint on some pages; they can scribble or doodle on others. The emphasis here is on observation, not form; on encouraging young children to express themselves through media they have already mastered or are in the process of exploring; on instilling within the child a sense of the importance of her unique observations; and, as students learn their alphabet, on establishing a positive, daily relationship between the youngster, the pen and the paper.

Journal writing can also be used to support reading and speaking units. In a reading or in a content-oriented unit, students are more likely to memorize, internalize, and apply the presented materials if they regularly think about the content and explore its possible uses and relationships to themselves and to other subjects they have studied. The journal is an

appropriate forum for this exploration. If high school students are reading novels, they can periodically be assigned journal entries focused at various taxonomic levels; they may range from the memory level "recount your favorite scene," to the application or role-playing level "what would you do if you were in this character's situation?" to the synthesis level "before you read the last chapter, write your own ending," or "write your own story based on the one you have just read." Elementary students can retell stories in their own words or through drawings or cutouts or can be coaxed into writing journal entries of their own tales which might be based on models.

In classes other than English, students can also apply and explore their subjects through such assignments as "design, draw, and describe your own animal," "invent and describe your own machine," or "what would you do if it were July 14, 1493 and you were a serf living on the outskirts of Paris?" Since the journal does not have to be qualitatively graded, the student can explore without fear of failure. More journal explorations can be assigned without overburdening the grader, and a qualitative check can be done in its proper time, if desired, by asking students to select one of several journal entries to be revised and submitted in final form. The journal can not only free students to think and imagine, but, with teacher guidance and peer editing, the selection process can help develop students' evaluative and self-critical abilities as they decide which entries to focus, expand, and revise.

The same journal writing process used to support a reading unit can be

used to support a speaking unit. Although the product of a speech unit is oral, the preparation stage is written. Accordingly, journal explorations can be assigned to require students to examine their subject from as many viewpoints as possible before they publicly declare and defend their own. Additionally, the teacher and the class can ask questions to assess the extent to which the student speaker has explored his subject in the precomposing phase.

Furthermore, journal writing can help students accomplish more complex writing assignments. In "From Confidence to Competence: The Journal as Steppingstone," Dawn Wilson describes:

> But the journal can be more than an isolated entity...I consider journal writing a skill-building, confidence inspiring activity which can be a steppingstone to success on regular theme assignments... Each week, students write two free choice and two assigned entries. Every other week, a theme is due. Each theme must have some basis in a journal entry. As a result students explore several possibilities before settling on a topic; thus, they are unlikely to choose an unworkable subject...Later, when students have mastered the larger scope, I move to finer points. I begin class with journal activities designed to develop specific skills needed to write themes. Students are asked to read through their entries for different purposes on different days (only one task is given at a time): to add details, to improve word choice, to change sentence structure, to provide transitions, to invent material, or to construct more effective leads. So that students understand that this kind of word needs to be done on every assignment, such activities need to be repeated throughout the course. (Wilson, 1980, pp.2,3,4)

<u>How can the students' journal keeping help me as a teacher?</u>

Journal keeping is a way to get to know the students. It can help the teacher find out about their likes and dislikes, their backgrounds, their emotional and social needs. This knowledge can help the teacher determine

content and approaches that might be effective in teaching not only writing but also other subjects.

It also provides a way for teachers to assess strengths and weaknesses in their students' writing. This can assist the teacher in setting up lessons to teach or review a specific skill. For example, a teacher might teach the concept of parallelism and ask students to practice it in their journals. Or, the teacher may notice that a certain usage error occurs frequently in the journals and then devise a lesson to clarify that problem

An additional benefit is that the journals can increase communication between student and teacher. When the teacher comments upon a given entry or makes suggestions for further development, the students see that the teacher is interested in them as individuals. Also, those comments often can lead to personal conversations that otherwise might not have occurred.

Finally, journal keeping "enables teachers to increase the amount of writing students do without significantly increasing their own reading and grading burden." (Rosen, 1982, p.16) Since they can easily skim read or spot check entries, teachers do not have to wait until they have thoroughly read and graded a set of papers before asking students to do more writing. Thus writing practice is ongoing.

Should I keep a journal, too?

If you don't keep one, you shouldn't feel guilty.

However, remember that teachers are role models for students. Show them that writing is important to you, and they will more likely value it them-

selves. Use a journal as an opportunity to reflect on your own accomplishments, to explore your plans for the future, or, if nothing else, to vent your own frustrations.

How is the journal a component of the writing process?

If a journal is defined as a writers' notebook, it can be used in the prewriting and composing stages of the writing process.

In the prewriting phase, journals can include freewritings and subject-oriented freewritings. A freewriting is automatic, an exploration of the conciousness: "Write for ten minutes as fast as you can, never stopping to ponder a thought or consider spelling, punctuation, or grammar. Put down whatever comes to your mind. If nothing comes, write 'Nothing comes to my mind' until you get started. Or look in front of you or out the window and begin describing whatever you see." (Macrorie, 1976, p.8) On rereading these freewritings, students can mark ideas they have discovered for future writings, perhaps memories which will become short stories, or wordplay which will find a place in a poem. A subject-oriented freewriting is an associational response to a topic: "Now try freewriting with more purpose. Stay on one subject...But if you find that subject takes your mind off to another related subject, let yourself go to that. The one necessity in such practice is that you keep writing freely and quickly." (Macrorie, 1976, p.12) These focused freewritings can be reread and marked for details and observations which can be forged into essays or creative writings.

In the composing stage, students can be asked to explore subjects in a

variety of forms; for example, an overheard conversation can be transcribed, condensed into a poem, and expanded into a short play. Students can also revise entries while focusing on specified techniques or skills; for example, entries can be remade into chronological order, filled out with concrete detail and specific language or refined of needless adjectives, and proofread for punctuation and spelling.

V. Journal Writing Strategies

A. Activities for Grades K-5

We believe that an interest in journal writing should be developed and encouraged at a very young age. The following are some ideas that could be used to stimulate this interest in life-long journal writing. Some of these activities might be suitable for use at other levels.

--Keep a class journal. It could be titled, "Adventures in Learning Together." The journal is written by the class, printed on the board and copied by a helper into the journal. It may be done at the end of the day and read aloud the following morning. It could be illustrated.

--Tell about the way you feel. Use poems, discussions, and pictures to help the children understand these feelings: bad, good, happy, excited, angry, sad.

--Write about what you would like for your next birthday.

--Draw a picture of map of your bedroom, yard, house, or neighborhood.

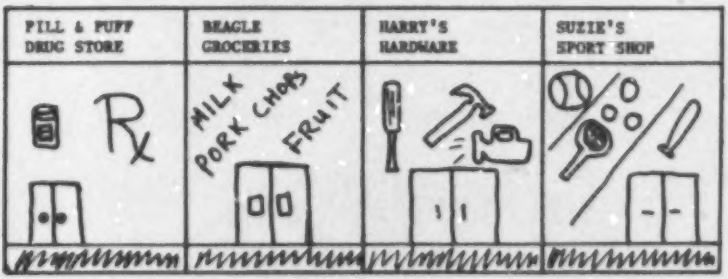
--Teacher dittoes a calendar for the month. Children will paste it in their journal. Keep track of special events at home and school.

--Make a list of things to do or remember. This helps to organize items, thoughts, or ideas.

--Sentence starters about my best friend could be dittoed and pasted in each journal. Children fill in the blanks.

My Best Friend This is a story about my friend _____ and me.	
This is _____. Draw him/her here.	This is me.
_____ is afraid of _____. Draw it here.	I am afraid of _____. Draw it here.
_____ can _____. Draw.	I can _____. Draw.
_____ hates to play _____. Draw.	When I try to _____, I always _____. Draw.

--Teacher dittoes sheet. Paste in journal. Pretend your family is going on a camping trip. Before they go they must buy some supplies. From the stores pictured below, list four items they will purchase for the trip.



--Keep a log to describe what you did on the first day of your trip.

8:00-8:30	_____	1:00-4:30	_____
9:00-11:00	_____	4:30-5:00	_____
11:00-12:00	_____	5:00-5:30	_____
12:00-12:30	_____	5:30-8:00	_____
12:30-1:00	_____	8:00-9:00	_____

--Choose one of the topics suggested and write a journal entry about your real or imaginary experience.

1. Raft trip
2. My hobby
3. My pet
4. First day at school
5. My favorite sport
6. Topic of your choice

--Write a sentence or two in answer to these questions.

1. Tell about a time you were really very happy.
2. Describe the best meal you ever had. Who made it?
3. Tell about something you made that you were proud of.
4. What is a present that someone gave you that you really enjoyed? Who gave it to you?
5. Do you have a secret hiding place? Tell what it's like.

--Think of three non-famous people you admire greatly. List three qualities about each that you particularly admire.

--Write something about each member of your family. Include pets, too, if you wish.

--Have you ever slept over night at someone's house? Write about it.

--Teacher dittoes and children paste in journal.

1. My mother's mother is my _____. Her name is _____.
2. My father's father is my _____. His name is _____.
3. My mother and dad's brother would be my _____.
   I have ____ uncles.
4. My mother and dad's sisters would be my _____.
   I have ____ aunts.

--"It's raining cats and dogs." What would that look like? Draw it here.

Can you think of another saying? _____.
Draw it here.

—Sometimes we dream about things during the day. Those dreams are called daydreams. Write about your daydreams.

—Sometimes when we are asleep we have dreams or nightmares. Write about a dream or nightmare.

—Choose four of your favorite things to advertise with a poster. Don't forget to use a slogan.

Your favorite movie	Your favorite book
Your favorite fruit	Your favorite sport

—Write about what you would do if you got lost at a shopping mall.

—Which TV star would you like to be? Write why you chose him. Which TV star would you not like to be? Why?

—Write about your favorite ride at the amusement park.

—Pretend it is 25 years from now. How old will you be? What do you think you'll be doing?

--Pretend you've just eaten at a Chinese restaurant. Everyone in your family has been given a fortune cookie. Print your name and those of the members of your family on each cookie. Print the message to each person below the cookie.

_____ _____ _____ _____

_____ _____ _____ _____

_____ _____ _____ _____

--Make up a tongue twister.

--You have disappeared and are now invisible. Draw a picture and write a story about what you did in the lunchroom, at recess, or in class. Are your clothes invisible, too?

--Design an invitation to your best friend's birthday party. Don't forget to tell where, when, and what time the party will begin.

--Write how you would solve each of these problems.

a. You saw a friend break into a church.

b. Your friend comes to pick you up every morning and asks to copy your math.

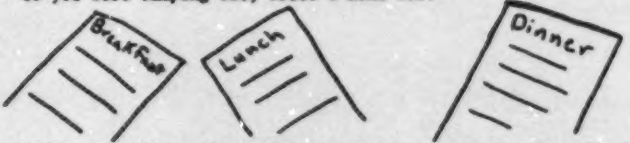
c. You accidentally threw a softball through the closed window of the neighbor's living room.

d. The same kid is always cutting in front of you in line.

--Write about all the things you know that bring good luck.

--Write how you would feel about being the teacher. What subject would you most enjoy teaching? What special things would you plan for your class?

--If you were camping out, write a menu for:



--Think about what makes a friend. Write a want ad asking for a friend with those qualities.

--You have just discovered your very own island. Write about:

1. How you discovered it.
2. Were there people on it? If so, how did they treat you?
3. You took their pictures. How did they look?
4. What did your island look like?
5. What kinds of plants and animals lived there?
6. What would your meals be like?

--Choose three people from the past that you would want to have visit you. Why would you choose each?

--Ditto and paste in your journal a big foot. Write what you know about her, what she looks like, where she's been seen, what she eats, and if she's dangerous or friendly.

--Pretend that you are aboard a spaceship searching for another spaceship or a lost planet. Keep a record of what you do, think and feel.

--Have each child bring a favorite toy to school. Write about the toy's point of view.

--Kindergarten and first grade children could find a picture or draw one to represent themselves. Put the picture on writing paper and have the child write a sentence or two to go with it. Other pictures could be cut from magazines or drawn. A picture of a car might have the sentence "Mother brought me to school in the car." Several pages could be fastened together for a diary to take home.

--Pupils might enjoy being someone or something else. They might choose a spaceship, tennis shoe, kite, lost kitten, surfboard, cloud, television set, pizza going into the oven, video game, football. Have them write about themselves using some of these questions as a writing guide.

Describe yourself.

Are you someone's pet or property?

Tell some things you do that are good.

Do you do any bad things?

If you are an inanimate character, how do you see, smell, touch, hear, taste?

Do you like being who you are? Why or why not?

--From a collection of hats, such as, sombrero, cowboy, derby, football helmet, the child could select one to wear while writing about what happened to it. Where has it been? Who found it? Was it thrown away? Why? Include thoughts and feelings the hat might have.

--Wrap a box as a gift. Have the children write about what the box might be thinking or about what is inside of the box.

--You are a famous detective on the trail of some jewel thieves. Keep a day-by-day account telling what you think, do and the plans that you have

to capture the thieves.

—A strange spaceship has landed in a field. It is hidden from the surrounding area by many trees. You see it and decide to investigate. As you approach, a door opens and some beings emerge from inside the ship. They beckon you to come it. They seem friendly, so you go in. As the door closes, you feel the spaceship lifting! Write about how you feel and what happens to you.

—Some strange things have been happening in an old house down by the river. Lights flash off and on, shadows are seen in the windows and strange noises come from the house. You and a friend decide to investigate the house one night. Keep a journal of what happens.

—Plant some seeds in containers. Have the students keep a science journal telling about their daily observations of the seeds.

Some additional topics to write about can be found in these sources:*

Michelle Berman and Linda Shinitz, The Basics and Beyond

Fred Christensen, Springboards to Creative Writing

Sidney Simon, Robert Hawley and D.D. Britton, Composition for Personal Growth: Values Clarification Through Writing

Judith Pasmanick, Write About

Linda Polon and Aileen Cantwell, Write Up a Storm

Bob Scrivens, The Student Writer Activity Book

*Complete citations can be found in the bibliography.

B. Activities for Grades 6-8

GENERAL

—Have students personalize their journals by giving them a name and decorating the covers.

—Start out by writing in class 5-10 minutes daily using freewriting or some of these suggested strategies. (Writing toward the end of the period seems to work better than the beginning of the period.)

—Provide models for some of the writing that is done in the journals.

—Use a section of your journal to collect:

1. quotations you like
2. interesting proverbs
3. examples of writing you like (poetry, prose, newspaper articles)
4. your favorite jokes (These may come in handy later as speech starters or story clinchers.)

—Possibly, comment as to why these items really caught your attention.

—Follow a period of S.S.R. (Sustained Silent Reading) with a ten minute session of S.S.W. (Sustained Silent Writing) where the students can react to what they have read. Perhaps a passage was especially striking and the student wished to record and savor it later.

—Describe a family tradition. (This could be particularly effective at holidays.)

—What is your favorite holiday and why is it your favorite?

—What are the different sounds bells can make?

—How do you feel when you have a fight with a brother or sister?

—Should kids have allowances? Why or why not?

—Why don't your parents let you do certain things?

—Describe your favorite clothes.

—What do your parents do that makes you happy?

—What do you do to make your parents happy?

—If you could remodel your room, how would you change it?

—How do you feel on a sunny day? Rainy day, etc.?

—If you could have a pet, what would it be and why?

—If you could send a friend a surprise package, what would be in it?

—Create a journal bulletin board. The purpose of the bulletin board is for students to share with the class an entry from their journal that they particularly like. (Sharing an entry from your own journal might start things rolling.)

—For a period of two to three minutes, have students write down in their journals exactly what the teacher says. This can be used to help improve listening skills. Or, have students write down their interpretations of what the teacher is saying to check their listening comprehension.

—Journal Entry Starters:

a. My favorite _____ is _____ because _____.
b. My favorite book is _____ because _____.
c. If I could have one wish it would be _____.
d. If I found/won $1,000, I would _____.
e. One thing I really like about our school is _____.

f. One thing in our school that I would change is _____.

g. My first day at _____ was _____.

h. I can't wait to tell my best friend _____.

i. I tried to convince my parents that _____.

j. _____ is a place that (scares, depresses, saddens, etc.) me because _____.

k. My first real job _____.

l. My (best/worst) vacation _____.

m. I met my best friend _____.

n. My most frightening experience was _____.

o. My most embarrassing experience _____.

p. I'll never forget the time that _____.

MATH

--Write math word problems using the concept being taught.

--Describe a practical application of the concept being taught.

--Keep a budget to show how you use your allowance.

--List the steps you would follow to construct a five-sided polygon. (This could be used for many figures.)

SCIENCE

--During a field trip to a marsh, take ten minutes and describe the sights, sounds and smells in detail.

--Describe the behavior of an animal in the wild.

--Describe the changing season.

--Changes in the weather can provide opportunities for journal writing. Have the students stop and observe the change and take notes. These

notes could be used later for a descriptive paragraph.

--You are a "mad scientist;" write entries about an experiment you are doing.

--You have won a trip to visit a planet of your choice. Keep a log of your journey.

--Your world has been invaded by beings from another planet. How will you survive the invasion?

--Plan a menu for the day which would include the five basic food groups.

LANGUAGE ARTS

--After reading a short story or novel, respond to it in your journal using one or more of the following ways:

a. Describe a character from a story.
b. Write an alternate ending to a story.
c. Compare the main characters in two stories.
d. Describe the setting of a story.
e. Write a letter to a character in a story giving him advice for solving a problem.

--Respond in your journal to something you've read or seen or participated in such as a newspaper article, magazine essay, television program, school assembly, movie, concert, homework assignment, etc.

--List words in your journal from an Edgar Allan Poe story such as "The Tell-Tale Heart" that you think are particularly vivid. These could be arranged into a poem format in order to give a basic impression of what the story was like.

--After reading "Dr. Heidegger's Experiment," make an entry in your journal based on a "reverse fountain of youth." If you could age instantly, what would be the perfect age for you? Why?

--Take an early entry from Charlie Gordon's collection of progress reports in "Flowers for Algernon" and copy it into your journal, carefully correcting all of Charlie's writing mistakes. Then, try taking one of Charlie's later entries and rewriting it in your journal as Charlie would have written it before the operation.

--Provide students with model paragraphs written in third person point of view. Have students practice using point of view by rewriting these models into first person.

--Write down examples of hyperbole. These may be used to suggest ideas for tall tales.

--Take a sentence from your journal and see how many nouns could be substituted for the subject, or consider possible alternatives for the verb.

--Using your favorite cartoon or comic strip, practice punctuating dialogue by copying what the speakers say into your journal, adding quotation marks, punctuation, and dialogue tags.

--Practice writing newspaper leads using setting and character information from the stories you read in your literature book. These may come in handy when you want to review story content for a unit test.

--Think back to your childhood. What is your first memory. Describe or narrate as much of this memory as you can remember. This may lead to a

self-portrait or autobiography.

—Show pictures, preferably with people in them, to the class. Ask students to describe the picture in detail. What do they see? Does the picture remind them of anything or anyone?

—Take a ten to fifteen minute break from the classroom to go outside and record what is seen. On another occasion, record what is heard, etc., until all the senses have been utilized.

—Make a detailed list of observations about a person in class, an object in the room, or something you can see outside the classroom window. Try to appeal to as many of the senses as possible. These lists can be used as the basis for character sketches, poetry, descriptive writing, and narrative paragraphs.

—Write a letter to yourself to be saved and read when you are 18. In it, describe what kind of person you are. What are your strengths? Your weaknesses? What do you hope to be doing five or six years from now?

SOCIAL STUDIES

—Describe the work of anthropologists.

—Pick a country to visit. Why did you choose that country?

—Depending on the specific unit being studied, have the students write a journal entry from different points of view. For example, make a series of entries from the point of view of a British soldier in the Revolutionary War or the point of view of an Indian whose land is being taken.

--Pretend you are a person from your history lesson for the week. Keep a journal about what she does, thinks, says, and feels.

--Write about castle life from your point of view. Are you a knight, servant, king, queen, or guard?

--Pretend you are the castle dog, rat, mouse cat or spider. Keep a daily log of your activities.

--How do you feel about the hungry in our world?

RELATED ARTS

--Following a field trip to a museum, the student could describe the word of art that he liked best or least.

--If possible, schedule a field trip to a local artist's workshop. The student could: A. comment on a tool that intrigued her B. describe the advantages/disadvantages of being a professional artist C. describe what training was needed.

--Following a team contest in physical education the students could record their feelings as winners/losers.

--The students could describe in detail a practice session for a sport he participates in.

--Describe a favorite sewing project.

--Create a recipe for your favorite food.

--Describe the steps to follow when using a piece of equipment.

--Explain the differences in types of sandpaper and tell when the various

kinds should be used.

—My favorite rock group is _____ because _____.

—Make a list of the top ten songs for the week.

The following sources contain additional ideas:

Jack Canfield and Harold C. Wells, 100 Ways to Enhance Self-Concept in the Classroom: A Handbook for Teachers and Parents. Englewood Cliffs, NJ: Prentice-Hall, 1976.

"A Thousand Topics for Composition: Second Edition, Elementary Level," Illinois English Bulletin, (Fall 1980).

Bob Stanish, Sunflowering: Thinking, Feeling, Doing Activities for Creative Expression. Carthage, IL: Good Apple, 1977.

"The Diary of Anne Frank," NBC Viewer's Guide, (Copies of the viewer's guide, while they last, may be obtained from Cultural Information Service, P.O. Box 92, New York, NY 10156, 212/491-5420, or from your local NBC station.)

GENERAL

—Choose an object (i.e., a rose, tennis shoe, pencil, fishing rod) that best represents you. Explain why.

—Imagine and describe a place you would like to own.

—Write on the topic "what I expected and what I got."

—Tell about a situation which caused you to change your mind about a person or idea.

—Write a salute to your favorite person in a given category, such as

friends, teachers, movie stars, historical figures, characters in a novel.

—Ask a serious question and write a ridiculous answer to it, or vice versa.

—Describe an experience or fantasy you had while listening to a favorite piece of music.

—Create a landscape through making a collage. Then write about its history and inhabitants.

—Write a script for a short film with no sound.

—Where would you really like to be? What would you really like to be doing? Explain.

—Describe life on another planet.

—Write a resume to be given to a parent when you ask for her son's or daughter's hand in marriage.

—Recount an experience from your youth and tell what you learned from it.

—You are marooned on an island. Write your message for the bottle.

—Write a letter to your favorite place.

—You are in jail. How did you get there? How do you feel? What will you do?

—Make up new holidays and write greeting cards for them.

—Write a high school soap opera.

ENGLISH (These are categorized according to the final polished product to which they might lead.)

Poetry

—Do one or more freewritings, perhaps from the viewpoints of different people or objects, on a subject such as the sunset or a junkyard. Mark

concrete images, specific language, and any figurative speech. On another sheet of paper, list these and slowly organize into a poem.

—Explore the physical senses by doing several freewritings on the sights, smells, sounds, tastes, and sensory feelings associated with a given subject. Edit and revise into a descriptive poem.

—Look at a newspaper or magazine clipping or at a piece of literature and list ten words from it that will be used in a poem.

—Take an unusual event, do a freewriting on it, then eliminate extra or unimportant words as you condense it into a prose poem, or as you divide it into lines of free verse.

—Take a repeating phrase or question such as "Why do we go to war?" and answer it from several viewpoints. Use the repeater to structure a poem.

Plays

—Jot down conversations overheard in the hallway or on the bus. Combine them with material from other overheard conversations. As you revise, edit and expand until your characters become clear.

—Write conversations between unlike people, such as between Beethoven and Janis Joplin. (Mueller & Reynolds, 1977, 31.)

—Write a conversation between yourself and a dead ancestor.

—Take a novel or short story which you have read recently and retell it using only the dialogue of two or three characters.

—Write a dialogue between two inanimate objects, such as the conversation which occurs when a vase asks a desk to dinner.

—Role play a conversation that reveals a contemporary problem, such as "Pregnant Jane and the counselor," or "Delinquent Dan and the parole man."

Short Stories

—Brainstorm role playing situations such as "you awake on a planet where the vegetation is purple," or "a man with a gun walks up to you and says 'You're it!'" Develop several in freewritings. Choose the most interesting, or combine several ideas, and develop into a short story.

—Have the class brainstorm ideas for three sets of index cards: setting, character, and twist. Under each category, try to include both the ordinary and the extraordinary. Examples: Setting: the subway, Paris, a car, a purple planet; Character: a cheerleader, a bus driver, Ozzie, Ben Franklin; Twist: is arguing with the waiter, has found a box, suffers from amnesia, notices that the bouquet has wilted. Students can pick one from each category and explain in a freewriting.

—If you have a character for a short story, do several freewritings in which your character is placed into real or improbable situations: at lunch, at the movies, before falling asleep, while dreaming or when finding his long-lost stuffed walrus at a rummage sale. Mark the descriptive or creative parts of these freewritings for future use.

—List character trails for a character and write scenes developing each. (Mueller & Reynolds, 1977, 103.)

—Give your character an unusual physical feature and describe its origin.

—Show your character telling his favorite anecdote.

Essays/Literary Responses

—Pretend that you are forty years old and are on a camping trip with your two children. As you sit around the campfire, describe a real or imagined trip you took with a friend or relative when you were a child.

—Do several freewritings which recount the six funniest events you have witnessed or experienced. Revise the freewritings into an essay in which the word "humor" is defined in the introduction and exemplified through anecdotes. If you are too depressed to be funny, then do the same assignment to define "sadness."

—Begin work on your autobiography by listing three to six character traits which describe you. Then do several freewritings detailing specific events illustrating your traits in action. Select the most honest and the most descriptive freewritings to revise into an essay.

—Choose a pet or a familiar animal, and do several freewritings exploring the world from its viewpoint. Write an essay describing the world from its perspective.

—Write a slice of life about your family but tell it from the viewpoint of a real or imagined family pet.

—What are your six greatest fears? joys? ambitions?

—You are a soldier overseas at war. Write a letter home to your parents.

—You are a parent and your 13 year old stayed out last night until dawn. How do you feel? What will you say and do? How will you handle the

situation?

--You are a foreign correspondent. Describe one or several of these:

a. guerilla warfare
b. a natural disaster
c. a famous personality
d. local cuisine

--After reading Of Mice and Men, describe what George dreams about the night after he shoots Lennie.

--Write a description of what occurs in a normal school day for the young pigs in Animal Farm.

--Retell a scene from To Kill a Mockingbird from Boo's perspective.

--Write a short "Farewell to School" imitating the style of Hemingway's Farewell to Arms.

--Based on what you read in The Great Gatsby, write a love letter from Gatsby to Daisy.

--Retell The Old Man and the Sea as a science fiction tale.

--Select a ballad and develop it into a short story.

--Write a letter to a friend informing him of the death of Richard Cory.

--Write a free verse poem beginning with the first line of a Shakespearean sonnet, such as "When in disgrace with fortune and men's eyes..."

--Write the justification Lady Macbeth might give if she were put on trial for the murder of Duncan.

--Write a letter in the style of Ben Franklin.

--Describe a river journey you have taken and compare it to Huck Finn's.

--Assume you met the witches from Macbeth. What would you like to hear from

them about your future?

—Do a freewriting on each of these topics; then develop one of them into an essay.

a. Describe an argument by two characters in Romeo and Juliet.
b. Describe an instance in which you had pre-judged someone.
c. What advice would you give to a young person in love?

—If you were a character from one of the pieces of literature you have studied, who would you want to be and why?

SOCIAL STUDIES

—Imagine you are a famous character in history. Write a monologue of that person's thoughts at a crucial time in his/her life, i.e., General Custer at Little Big Horn or Anne Boleyn at the guillotine.

—Who is the past or current political figure you admire most? Name and explain.

—If you could live in any past historical period (e.g., French Revolution, Middle Ages, Civil War), which would you choose and why?

—Attack or defend the claim that "everyone breaks the law."

—Write humorous definitions for subjects you have studies, e.g., senator, judge, democrat, vice president.

SCIENCE

—Describe a few hours in the life of an insect. Use the insect's viewpoint.

—List some of the questions you have about the natural world, and then

write myths or fantasies that answer them.

—Choose an animal or plant or mineral that you think is especially valuable and give reasons for your choice.

—Write an account of one of your most rewarding experiences with the natural world, such as a walk in a snowstorm or seeing unusual animals.

—Write an explanation of some biological process starting with the words "The truth about _____."

MATH

—Which configuration is best to describe life: a line? a circle? a square? a triangle? Explain.

—Make up an advertisement for a job requiring extensive math skills.

—Describe what would happen if no one could count past five.

—Take a real life problem and describe how a computer could assist in solving it.

—When in real life has knowing math been helpful to you? Explain.

—Write a paragraph with the title "Computers I Have Known."

ART

—Think about your favorite painting. Explain why it is your favorite.

—What might Picasso and Rembrandt say if they got together for a cup of coffee? Write part of the conversation that might occur.

—Look at a portrait. Write a biographical sketch of that person.

—Explain the advantages/drawback of working with a particular medium

(e.g., clay, oil, ink, etc.).

--Study a sculpture of an individual or a group of persons. Describe the emotions the artist conveys through the work.

--"Walk into" the landscape of a favorite painting. Tell where you go and what you do.

--Describe a painting or sculpture to a blind person.

MUSIC

--Listen to a piece of music and describe the emotions it creates in you.

--If you were able to meet your favorite composer, who would it be and why?

--What song title would best characterize your day or life so far? Name the title and explain.

INDUSTRIAL ARTS

--Pretend you are a particular tool or machine. Explain how you would be used.

--Describe a problem you have had while working on a project, and tell how you solved it.

--Make a list of as many machines or tools as you know of and categorize them.

HOME ECONOMICS

--List some tips for using a kitchen appliance such as a food processor or microwave oven.

—Tell why you especially like working with a particular fabric.

—Write a "Ten Commandments for Parents" giving advice for effectively raising children.

—Assume you are a piece of clothing such as a wool sweater or denim jeans. Describe your use and care.

HEALTH/PHYSICAL EDUCATION

—What was the most satisfying sports award you ever received? Explain.

—Make a list of rules with the theme of "how to be a winner."

—Write a brief attack or defense of cigarette smoking, exercising, being a vegetarian, etc.

—Devise a "Health Report Card" for yourself. Rate yourself on how well you maintain good health habits, i.e., "eat balanced meals - C+" or "brush teeth regularly - A-".

DRIVERS' EDUCATION

—Relate what your parents have told you about how they learned to drive.

—Write about a close call you had while a driver or passenger in a car, and tell what you learned from this experience.

—If you were to abolish all traffic laws except three, which would you keep and why?

Some additional topics to write about can be found in these sources:

"A Thousand Topics for Composition: Revised." Illinois English Bulletin, (January, 1978)

David Powell, What Can I Write About? 7,000 Topics for High School Students. Urbana, IL: National Council of Teachers of English, 1981.

VI. *Fictional and Non-Fictional* Journal Writers

The following are published diaries, logs or journals that could be used as models.

A. Elementary (1-8)

Blos, Joan. A Gathering of Days. New York: Scribner, 1979.

Cleary, Beverly. Dear Mr. Henshaw. Forthcoming.

Colman, Hilda. Diary of a Frantic Kid Sister. New York: Crown, 1973.

Defoe, Daniel. Robinson Crusoe. Garden City, NY: Doubleday, 1945.

Field, Rachel. Hitty, Her First Hundred Years. New York: Macmillan, 1957.

George, Jean. My Side of the Mountain. New York: Dutton, 1975.

Glaser, Dianne. The Diary of Trilby Frost. New York: Holiday House, 1976.

Keith, Harold. Rifles for Watie. New York: Thomas Y. Crowell, 1957.

Norton, Mary. The Borrowers Afield. New York: Harcourt, Brace, 1955.

Sachs, Marlyn. Dorries Book. Garden City, NY: Doubleday, 1975.

Voight, Cynthia. Dicey's Song. New York: Atheneum, 1982.

Voight, Cynthia. Homecoming. New York: Atheneum, 1981.

White, E.G. The Trumpet of the Swan. New York: Harper & Row, 1970.

B. Secondary (9-12)

Bedell, Madelon. The Alcotts. New York: Clarkson N. Potter, 1980.

Bond, Nancy. The Voyage Begun. New York: Atheneum, 1981.

Carter, Violet Bohhams. Winston Churchill: An Intimate Portrait. New York: Harcourt Brace, 1965.

Coatsworth, Elizabeth. Personal Geography. Brattleboro, VT: The Stephen Green Press, 1976.

Elman, Richard E. The Reckoning. New York: Scribner, 1969.

Ephron, Delia. Teenage Romance or How to Die of Embarrassment. New York: Viking, 1981.

Faber, Gladys. Still Cove Journal. New York: Harper & Row, 1981.

Frank, Anne. The Diary of A Young Girl. Garden City, NY: Doubleday, 1952.

Lash, Joseph P. Eleanor: The Years Alone. New York: Norton, 1972.

Meigs, Cornelia. Invincible Louisa. Boston: Little, Brown & Co., 1961.

Miller, Merle. Plain Speaking. New York: Putnam, 1974.

Neal, Harry Edward. Diary of Democracy. New York: J. Messner, 1970.

O'Brien, Robert C. Z for Zachariah. New York: Atheneum, 1975.

Potter, Beatrix. The Journey of Beatrix Potter from 1881-1894. New York: F. Warne, 1966.

Powers, Elizabeth. The Journal of Madame Royale. New York: Walker, 1976.

Shepherd, Jack. The Adams Chronicles. Boston: Little, Brown & Co., 1975.

Swift, Jonathan. Gulliver's Travels. New York: Grosset & Dunlop, 1947.

White, Dorothy, translator. Journal of a Soul, Pope John XXIII. New York: McGraw Hill, 1964.

Wilder, Laura Ingalls. The Little House on the Prairie. New York: Harper, 1953.

Wyss, Johann David. Swiss Family Robinson. New York: Grosset & Dunlop, 1949.

VII. Bibliography

Berman, Michelle and Shevitz, Linda. The Basics and Beyond. Santa Monica, CA: Goodyear Publishing Company, 1981, pp. 83-95.

Canfield, Jack and Wells, Harold C. 100 Ways to Enhance Self-Concept in the Classroom. Englewood Cliffs, NJ: Prentice-Hall, 1976.

Casewit, Curtis W. The Diary: A Complete Guide to Journal Writing. Allen, TX: Argus Communications, 1982.

Christensen, Fred. Springboards to Creative Writing. Monte Rey, CA: Creative Teaching Press, 1971.

Craig, Sister Terese. "Self-Discovery Through Writing Personal Journals." Language Arts. Volume 60, Number 3 (March, 1983) 373-379.

Cultural Information Service. "The Diary of Anne Frank," NBC Viewer's Guide. New York: CISteme, Inc., 1980.

Dell, William C. "Creative Writing in the English Classroom." The English Journal. (October, 1964) 500-503. (ERIC Document Reproduction Service No. 018426).

Drdek, Richard F. "Commonplace Book, Venerable Teaching Tool." The English Record. Volume 26, Number 1 (Winter, 1974) 62-65. (ERIC Document Reproduction Service No. ED101378).

Griffin, Debra F. English Composition: A Course Design for Individualized Instruction in the Community College. Arkansas State University, 1979. (ERIC Document Reproduction Service No. ED190169).

Hollowell, John, and Nelson, G. Lynn. "Bait. Rebait." The English Journal. Volume 71, Number 1 (January, 1982) 14-17.

Johnson, Janet M. and Newman, Marlene. "Use of Daily Journal Writing to Assess and Teach Written Expression to Handicapped Learners." Teaching Handicapped Students English. A National Education Association Publication, 1981. 46-48. (ERIC Document Reproduction Service No. ED213217).

Kitzhaber, Albert, et al., eds. Teachers' Manual for the Public Eye. New York: Holt, Rinehart, and Winston, 1974.

Klegerman, Jack, and Michael, Paul. Invention: A Course in Prewriting and Composition. Cambridge, MA: Winthrop Publishers, 1973.

Kraft, Eric and Neuschafer, Charles. Personal: An Elective Course in Journal Writing. Lexington, MA: Ginn and Company, 1974.

McBee, Dalton H. Writer's Journal: Explorations. New York: Harcourt, Brace Jovanovich, 1972.

McNeil, Elton B. and Fader, Daniel N. English in Every Classroom. Ann Arbor: University of Michigan, 1967. (ERIC Document Reproduction Service No. ED16673).

Macrorie, Ken. Writing to be Read. Rochelle Park, NJ: Hayden Book Company, 1976.

Moffett, James. A Student Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers, 1973 Impression. Boston: Houghton Mifflin, 1973. (See also 3rd edition, with Betty Jane Wagner, 1983.)

Mueller, Levonne and Reynolds, Jerry D. Creative Writing. River Forest, IL: Laidlaw Brothers, 1977.

Passmanick, Judith. Write About. Great Neck, NY: Center for Media Development, 1976.

Polon, Linda and Cantwell, Aileen. Write Up a Storm. Santa Monica, CA: Goodyear Publishing, 1979.

Powell, David. What Can I Write About? 7,000 Topics for High School Students. Urbana, IL: National Council of Teachers of English, 1981.

Prentice, Walter C. Writing and Using Classroom Journals. (M.Ed. Thesis). University of North Dakota, 1974. (ERIC Document Reproduction Service No. ED155726).

Rosen, Robert. "Making Journals Work in a Writing Classroom." Wisconsin English Journal. Volume 24, Number 2 (January, 1982) 16-18.

Scrivens, Bob. The Student Writer Activity Book. Portland, ME: J. Weston Walch, 1982.

Self, Warren P. "The Academic Journal." Virginia English Bulletin. Volume 32, Number 2, 84-86. (ERIC Document Reproduction Service No. ED224034).

Simon, Sidney B., Hawley, Robert C. and Britton, David D. Composition for Personal Growth: Values Clarification Through Writing. New York: Hart Publishing, 1973.

Smuin, Stephen K. 185 Strategies for the Secondary Classroom. Belmont, CA: Fearon Pitman Publishers, 1978.

Stanish, Bob. Sunflowering: Thinking, Feeling Doing Activities for Creative Expression. Carthage, IL: Good Apple, 1977.

"A Thousand Topics for Composition: Revised." Illinois English Bulletin. Volume 58, Number 4 (January, 1978) 1-22.

Warren Jr., Robert P. "A Summer Writing Workshop for Disadvantaged Students: Trial Run for Moffett, Murray and Dixon." Connecticut English Journal. Volume 2, Number 1 (February, 1969). (ERIC Document Reproduction Service No. ED041007).

Wilson, Dawn. "From Confidence to Competence: The Journal as a Stepping-stone." Paper presented at the Annual Meeting of the Conference on College Composition and Communication. March 13-15, 1980. Washington, DC. (ERIC Document Reproduction Service No. ED188223).

Wisconsin Writing Project Participants

Summer 1983

Margaret A. Amberg
Dousman Elementary School

Barbara C. Arntz
Westside School, Sun Prairie

Sally Bertelson
Stoughton Middle School

Sandra Christensen
Washington Elementary, Beaver Dam

Tom Claridge
Van Hise Middle School, Madison

Nancy Crassweiler
Stoughton High School

Kay Dries
Johnson Creek Elementary

Ann Hoffmeister
Maple Grove School, Verona

Don Hudson
New Glarus High School

Joan Hus
Bird Elementary, Sun Prairie

Susan Johnson
Kennedy School, Madison

Charlotte E. Johnston
Verona High School

Carol Krause
Verona High School

Ray LaPoint
Jefferson Middle School, Madison

Deborah Leschensky
Sauk Trail School, Middleton

Michelle Matysik
Markesan Middle School

Sharon Oelstrom
Whitman Middle School, Wauwatosa

Paul J. Olson
Kromrey Middle School, Middleton

Marion Onesti
Wauwatosa West High School

Peter Otto
Section Elementary School, Mukwonago

Mary Rose Redlich
Bird Elementary, Sun Prairie

Sue Reget
Verona High School

Thomas Reiter
Verona High School

Rita Richardson
Juda High School

William R. Rodriguez
Memorial High School, Madison

Kathleen Scott
Juda School

J.C. (Jan) Smart
Madison

Beth Torrison
East High School, Madison

The Wisconsin Writing Project is an effort by school teachers, college faculty, and curriculum specialists to improve the teaching of writing at all levels of education. The Project is funded by the University of Wisconsin-Madison and the University of Wisconsin Extension. The Project is affiliated with the National Writing Project. The views expressed in this guide do not necessarily represent the views of the above named organizations.

Individuals desiring information concerning the Wisconsin Writing Project should write to:

Wisconsin Writing Project
556 Teacher Education Building
University of Wisconsin
225 North Mills Street
Madison, Wisconsin 53706
(608)263-4660